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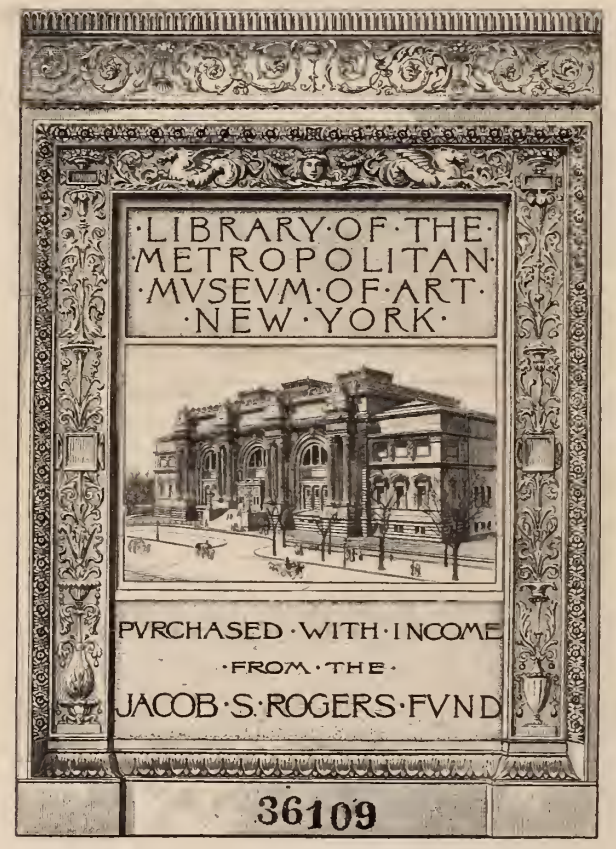

CHINESE & JAPANESE SECTION

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CATALOGUE

OF

A VALUABLE COLLECTION OF

JAPANESE COLOUR PRINTS

THE PROPERTY OF

A PARISIAN COLLECTOR,

COMPRISING

SAMPLES OF THE WORK OF OKUMURA MASANOBU, TORII KIYONOBU, AND KIYOMASU,

A CONSIDERABLE NUMBER OF CHOICE PRINTS BY HARUNOBU,

GOOD ACTOR PRINTS BY IPPITSUSAI BUNCHŌ,

DIPTYCHS AND TRIPTYCHS BY KIYONAGA,

A GRAND SERIES BY UTAMARO,

SILVER PRINTS BY SHARAKU,

A TRIPTYCH AND OTHER PRINTS BY YEISHI, AND OTHERS,

Nearly all of which belong to the XVIIIth Century.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

(SIR MONTAGUE BARLOW, K.B.E., M.A., LL.D., M.P. G. D. HOBSON, M.A. & CAPT. F. W. WARRE, M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W.(1)

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AT ONE O'CLOCK PRECISELY.

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I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.

II. No person to advance less than 1*s.*; above five pounds 2*s.* 6*d.*, and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.

V. Every lot will be sold with all faults and errors of description, and will on no account be returnable.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

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Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

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CATALOGUE

OF VALUABLE

JAPANESE COLOUR PRINTS.

CHINESE SCHOOL.

LOT

1 **Ishizuri**, "Stone Print." Shoki the demon queller, full length, holding a sword and springing forward; in white on a black ground; *unsigned*; $17\frac{3}{4}$ *in. by* $10\frac{3}{4}$ *in.*

MORONOBU (Hishikawa), 1648–1715.

2 **Chiushingura Act XI.** The Attack on the Castle of Moronao. Four of the Ronin at the Gate, Ohowashi Bungo with his big mallet, another slashing at the Sentry with his wooden clappers, a third up a scaling ladder with a lantern, and the fourth with a spear; black and white coloured by hand; *unsigned*; *large size, oblong*, $12\frac{3}{4}$ *in. by* $18\frac{1}{2}$ *in.*

MASANOBU (Okumura), *worked c.* 1685–1764.

3 **Yoshitsune Serenading Joruri Hime**: View of the women's apartments in the YASHIKI of Kiichi Hogen, open to the garden, and Joruri seated playing the KOTO with some of her ladies playing other musical instruments; in the right hand lower corner Yoshitsune standing behind the garden fence by the gate, playing the flute, and a female servant crossing the garden stopping to listen; black and white, coloured by hand; *unsigned*; *large size, oblong*, $11\frac{3}{8}$ *in. by* $16\frac{3}{8}$ *in.*

4 **Theatrical Duo**: SEGAWA KIKUNOJŌ in male character and ICHIKAWA MONNOSUKE as a woman, the former holding a fan bearing his MON and the latter a bundle, walking side by side in front of a

LOT 4—*continued.*

theatre by the TORII of the IKUDAMA temple at Osaka; HOSO-YE; URUSHI-YE; *signed* OKUMURA MASANOBU, *but the signature partly cut off*

5 **A Woman in a Breeze**, carrying an open umbrella and drawing her skirt around her limbs, walking beside the tea-booths TAMA-YA and KIKU-YA on the bank of the Sumida river by the end of a bridge; HOSO-YE; BENI-YE; *signed* HOGETSUDŌ OKUMURA BUNKAKU MASANOBU

KIYONOBU (Torii), 1664–1755 *or* 56.

6 KOGA RYŌ, HENMI MURA, SHIAM BASHI, KUSURI MIZU DŌCHŪ E TSUKUSHI, "A Series of Views of the Road to the Healing Waters at Shiam bridge, Village of Henmi on the Estate of Koga." Nine Views on one sheet, printed in pink and green; *large size, oblong*; *unsigned*; $11\frac{1}{8}$ *in. by* $17\frac{1}{8}$ *in.*

KIYOMASU (Torii), 1679–1762.

7 **Theatrical Duo**: ONOYE KIKUGORŌ as the woman HAYAZAKI standing under a maple tree on which hangs a SAKÉ kettle over a fire of maple leaves being fanned by BANDO HIKOSABURŌ as BINGO SABURŌ; HOSO-YE, coloured by hand; *signed* TORII KIYOMASU

8 **A Geisha**, full-length figure standing holding in her hands a song book closed and looking across to her right; HOSO-YE, URUSHI-YE; *unsigned*

9 **Theatrical Duo**: SANNOGAWA ICHIMATSU as a woman seated beside a stream on which are two OSHI-DORI, looking up at a scroll held by ICHIMURA KAMEZŌ standing under a pine tree, with a bridge behind it; HOSO-YE, BENI-YE in pink and green; *signed* TORII KIYOMASU

HARUNOBU (Suzuki), 1703–1770.

10 **Curiosity**: A KAMURO on her knees before a brazier with head bent down reading a letter and an OIRAN who has crept up behind her, bending over and secretly reading it; the wall panels in the background decorated with fern fronds and bush clover; HOSO-YE; *signed* HARUNOBU

11 **Sonko**. An Ukiyoye analogue of the story of the poor Chinese Student who read late into the winter nights by the moonlight reflected by the snow; a girl seated by an open window overhung by bamboos drooping beneath snow reading a letter; *large size, almost square, without text or signature*

12 **A Young Lady** dressed in a KIMONO embroidered with willow branches under snow, and carrying an open folding fan up at the side of her head, with head bent down, passing along to the left followed by a female servant carrying a bundle, and behind them the corner of a house with barred front; pearl grey wash background; *large size, almost square, without text or signature*

13 **Ni Gwatsu, Suiken no Ume,** "Second Month, plum tree beside water." A Young Man standing on a fence breaking off a branch of plum blossom for his lady love, who is standing by leaning on a garden lantern; background with a stream flowing across it lit by moonlight. In the clouds above, a poem :—

What is this I smell?
Scent of human hands engaged
Tying thread to branch,
Or, the water that doth flow
Under where Plum blossoms grow?

large size, almost square; one of a set FŪZOKU SHIKI KASEN, "Poems and Customs of the Four Seasons," *published* 1770; *signed* HARUNOBU

See Illustrations. Plate I.

14 **O Fuji and a Samurai.** The young Lady seated near the corner of her father's shop MOTO-YANAGI-YA, beside a mill for grinding toilet powders, talking to a SAMURAI in a black hooded coat who is seated on the edge of the shop front putting tobacco into his pipe; *large size, almost square; one of a set* FŪRYŪ YEDO HAKKEI, *this being for* ASAKUSA SEIRAN, "Clearing Weather at Asakusa"; *signed* SUZUKI HARUNOBU

15 **O Fuji and Ebisu.** The Young Lady seated at the corner of her father's shop holding a pipe and looking round at EBISU seated on the edge of the shop front who is putting his right hand on her back, holding a pipe in his left hand, and with an open book across his knees; a boy carrying in his hand a case of bows and arrows, and a basket on his back, is just turning the corner; *large size, almost square; one of a set* TŌSEI SHICHI FUKUJIN, "The Seven Gods of Good Fortune at the Present Day"; *signed* SUZUKI HARUNOBU

16 **Chidori no Tamagawa.** A Youth in a fisher's skirt and with a scarf tied over his head, on a small platform built up in the river, letting down a Yotsude, or fishing net held by the corners, into the stream, a flare of pine knots at the corner of the platform, and CHIDORI flying against a black sky; overhead a poem by NŌIN HŌSHI; *large size, almost square; one of a set of* TAMAGAWA, *without titles; signed* HARUNOBU

See Illustration. Plate I.

17 **Hagi no Tamagawa.** Two Women standing side by side, one wearing a bamboo travelling hat, the other on the near side, holding one in front of her, and pointing with her pipe to the bush clover

LOT 17—*continued.*

growing across the stream under the light of a full moon ; overhead a poem by TOSHIYORI ; *large size, almost square ; one of the same set as the foregoing ; signed* SUZUKI HARUNOBU

18 **Snow Scene** beside a garden and a fence, a young SAMURAI parting with the object of his affection who stands under the sloping roof of the gate, a broom by her side ; beyond the red fence are bamboos laden with snow which with the snow on the ground is thrown into relief by gauffrage ; *large size, almost square, without text ; signed* SUZUKI HARUNOBU

See Illustration. Plate I.

19 **Snow Scene**, another copy of the foregoing, faded and browned

20 **Interior Scene, Winter** : A Young Woman seated on a KOTATSU reading a long scroll with her right hand adjusting a hair pin, and a youth reclining beside her covered by the FUTON, reading one end of the scroll ; on the left the SHOJI is partly open, and behind them is a circular window through both of which bamboos under snow are seen ; *large size, almost square, without text or signature ; sealed* TO *or* FUJI, *probably the name of the block cutter*

21 **Rinkan Sakao atatamaru Kōyō o Yaku**, "Burning red maple leaves from the forest to make hot SAKÉ." A group of three around a brazier, a KAMURO arranging maple leaves on a fan, an OIRAN fanning the fire under a SAKÉ kettle and a youth seated looking on, in the rear the SHOJI is open showing a maple branch beyond the balcony rail, in a driving rain ; *large size, almost square ; signed* SUZUKI HARUNOBU

22 **Sakura**, "Cherry" : A Young Woman seated in front of a wind screen under a blossoming cherry tree holding a writing brush and paper and turning to the right to speak to a woman standing on a box, about to attach a poem on to a branch of the tree above her ; *large size, almost square, with a poem in the cloud above ; signed* HARUNOBU

23 **Kakitsubata**, "Iris lævigata" : A Woman standing holding up in her right hand the end of a pearl grey OBI decorated with wood grain, fixing her comb with her left hand, and looking down at a boy who has fallen asleep, reclining on a writing table where he has been doing a writing exercise, beyond them the ENGAWA on the bank of a stream where iris is growing ; *large size, almost square, with a poem in the cloud above ; signed* HARUNOBU

24 **Picking Persimmon**. A Youth in a pearl grey robe with wood grain design standing in front of a red garden fence holding up on his hands behind his back a young girl who is reaching up for the fruit overhanging the fence ; *large size, almost square, without text ; signed* SUZUKI HARUNOBU

See Illustration. Plate I.

25 **Trimming an Andon**: A Woman in her bed clothes standing looking down into a lantern and trimming the wiek with a hair pin, her TOBAKO BON and pipe on the floor in front of her bedding, the sereen deeorated with pines in mist; *large size, almost square, without text*; *signed* HARUNOBU

*** A late issue.

26 **A Woman at the Corner of a Tea-house**, standing holding a long pipe, fixing a hair pin, and looking over her shoulder at a euekoo flying over a temple roof that appears at the eorner of the elouds above in whieh is a poem; behind her a maple in a pot, the tea-house stove and kettle and a eabinet of eups; *large size, almost square*; *signed* SUZUKI HARUNOBU

27 **A Youth drawing a Net** in a stream, and a Boy beside him looking on, and a flowering cherry tree on the bank beside the stream; *large size, almost square, without text or signature*

28 **Kiyomizu Komachi**: A Lady wearing a hood just stepped out of a NORIMON, looking at a stream of water running out of a pipe on a stone wall into a pool below, her maid standing beside her, holding an umbrella over her and arranging the folds of the hooded eloak; overhead a cherry braneh in blossom; *large size, almost square, without text or title or emblems*; *signed* HARUNOBU

*** A late issue.

29 **Cutting Nasubi**: A Youth standing on an embankment by a river side, has eut off an egg-plant fruit and is giving it to a woman standing behind him who holds up the end of her sleeve to reeeive it; *large size, almost square, without text*; *signed* HARUNOBU

This, and the following three items, are, probably forgeries of Harunobu, done about the time of his death by Shiba Kokan.

30 **A Girl standing in a doorway** at the side of an apartment, looking out over the balcony aeross a river and buildings, with birds flying overhead; the view of the house looks along the balcony on the outside and through three apartments on the inside; *large size, almost square, without title or text*; *signed* HARUNOBU

31 **O Sen of Kagi-ya**, seated on the eorner of a low beneh at the tea-house near the TORII of Kasamori temple, talking to a male fan seller who is standing, holding a pipe, and pointing to his show of fans of the theatre with portraits of aetors by Shunsho and Buneho; O Sen holds one with the MON of the Segawa School on it; *large size, almost square, without title or text*; *signed* HARUNOBU

32 **Daikoku tossed in the air** by a Group of Six Girls, who hold him in their arms while a young girl stands by looking on; on the left is a TSUITATE with a drawing of an eagle on it; *large size, almost square, without title or text*; *signed* SUZUKI HARUNOBU

KORIUSAI (Isoda), 1720–*c.* 1782.

33 **Wakatsuru of Chōji-ya**, on parade passing to the right, her OBI decorated with cranes in MON form, two SHINZO behind her, two KAMURO behind them and a female servant in the rear ; *full size, upright* ; *one of the series* HINAGATA WAKANA NO HATSUMOYO, "New Designs for Spring Grasses" ; *signed* KORIUSAI

34 **Koshikibu of Take-ya** on one knee facing, holding a writing brush, and looking round at a poem and drawing of a branch of maple on a sheet of paper held up by her KAMURO behind her ; in front her writing box and brush stand ; *one of the same set as the foregoing* ; *signed* KORIUSAI

35 **A Girl Dreaming** of an erotic encounter with her lover in the presence of her maid as she sits beside her writing table, her arm resting on an open book and a love letter lying beside it ; *medium size, almost square, without text or title* ; *signed* KORIUSAI

36 **Interior Scene** in the upper chamber of a house. An OIRAN standing arranging a hair pin, beside a youth reclining and leaning on a window-sill, both looking out on to some house tops, with river and bridge to the right ; *medium size, almost square, without title or text* ; *signed* KORIUSAI

37 **Kisen Hoshi.** A Youth in a fisher skirt seated in a boat holding on to the YOTSUDE or side net let down for fishing, and beyond a man poleing another boat with a girl in it across the stream ; *medium size, almost square* ; *one of a set* IMAYO FŪZOKU ROK' KASEN, "The Six Poets and Customs of the present day" ; *signed* KORIU

38 **Ōmi, Hagi no Tamagawa.** A Youth on one knee in front of a young woman smoothing out her long sleeve in front of the open SHOJI through which is seen the river with a reflection of a crescent moon, and bush clover on the bank ; *medium size, almost square, with a poem in a square panel beside the title* ; *signed* KORIUSAI

39 **Two Oiran**, one standing at the head of a staircase talking to the other who is coming up ; *a single page book illustration* ; *unsigned*

BUNCHŌ (Ippitsusai), *worked c.* 1764–1796.

40 **Theatrical Duo** : SEGAWA YUJIRŌ as Anjuhime the wife of Tsuneyo standing on the ENGAWA of a house with icicles hanging from the roof, and ICHIKAWA KOMAZŌ as Genzaiemon Tsuneyo seated chopping down a dwarfed plum tree, in the play HACHI NO KI ; HOSO-YE ; *signed* IPPITSUSAI BUNCHŌ ; *sealed* MORI

*** Written at the right hand top corner are the names of the actors and characters, as played at the NAKAMURA-ZA MEIWA 6 = 1769.

See Illustration. Plate II.

O'Brien

41 **Segawa Yujirō** as a woman standing beside a black ox with peonies tied to one of its horns in front of a rustic fence and flowers, holding the halter; HOSO-YE; *signed* IPPITSUSAI BUNCHŌ; *sealed* MORI 42

*** From the Hayashi collection.

See Illustration. Plate II.

Gregaskis

42 **Theatrical Duo**: NAKAMURA TOMIJURŌ as a noble lady standing holding the head-dress USU-EITAI on its wrapper and looking down at NAKAMURA MATSUE as a lady on one knee holding a banner of the Prince of Soma; HOSO-YE; *signed* IPPITSUSAI BUNCHŌ; *sealed* MORI 12

do

43 **Nakamura Nakazō** in male character as a SAMURAI carrying an open umbrella with a piece cut out; HOSO-YE; *signed* IPPITSUSAI BUNCHŌ; *sealed* MORI 12 10

Chandler

44 **Nakamura Matsue** as the Shinto goddess, KONOHANA SAKUYA HIME holding in her arms the infant JIMMU TENNO under a cherry tree whose petals are being shaken off by a cloud; HOSO-YE; *signed* IPPITSUSAI BUNCHŌ; *sealed* MORI 18

See Illustration. Plate II.

Pendleton

45 **A Tea-house Waitress** standing by the house, MINATO-YA holding and looking at an open song book in her left hand, and another doubled backwards in her right hand by her side; HOSO-YE; *signed* IPPITSUSAI BUNCHŌ; *sealed* MORI 16

See Illustration. Plate II.

Gregaskis

46 **Ichikawa Monnosuke** as a youthful SAMURAI with a sword by his side and another held in his hands, standing in front of a closed SHOJI; HOSO-YE; *signed* IPPITSUSAI BUNCHŌ; *sealed* MORI 3 15

do

47 **Onoye Kikugorō** as a man standing holding an open fan decorated with a pot of FUKUJUSO plants, and shaking gold coins out of his sleeve, in front of a house with a kettle and cup stand beside a small screen; HOSO-YE; *signed* IPPITSUSAI BUNCHŌ; *sealed* MORI 4

murakami

48 **Theatrical Duo**: ICHIKAWA YAWOZŌ in male character standing holding an open scroll behind MATSUMOTO KOSHIRŌ as a man with a scarf around his head, seated with folded arms; HOSO-YE; *signed* IPPITSUSAI BUNCHŌ; *sealed* MORI 5

Gregaskis

49 **Sannogawa Ichimatsu** as a woman in a KIMONO, patterned with white herons in marshes, standing on the balcony of a temple trying her girdle; pine trees beyond the balcony rail; HOSO-YE; *signed* IPPITSUSAI BUNCHŌ; *sealed* MORI 18

Pendleton

50 **A Tea-house Waitress of Tsuta-ya** standing between a lantern and the house sign above the heating apparatus; *blue wash background*; HOSO-YE; *unsigned* 4 15

51 **Theatrical Duo**: ARASHI SŌHACHI as a man standing holding a branch of peony between his teeth and about to draw his sword, and NAKAMURA MATSUE as a woman on one knee holding a CHŌSHI, or wedding SAKÉ ladle; HOSO-YE; *signed* IPPITSUSAI BUNCHŌ; *sealed* MORI

SHUNSHŌ (Katsugawa), 1724–1792.

52 **Nakayama Raisuke** as an OIRAN in a black ZUKIN, standing outside a gate, holding a collapsible lantern; HOSO-YE; *signed* SHUNSHŌ

SHUNKŌ (Katsugawa), *worked c.* 1765–1790.

53 **Segawa Kikunojō** as a woman in a black KIMONO standing before the woodwork of a sluice, holding a parcel and a drawn sword; HOSO-YE; *signed* SHUNKŌ

KIYONAGA (Torii), 1752–1814.

54 **Tonosawa**: Two Girls standing by the wattled bank of a river, one holding a transparent fan, both looking round at a third just come from a bath, about to cross a DOBASHI; rising out of mist in the distance, the steps up to a temple; *medium size, almost square*; *one of a set* HAKONE SHICHITO MEISHO, "The Seven Hot Springs of Hakone"; *signed* KIYONAGA

55 **Nippon Keidai**: Two Women in a tea-house garden on the bank of a stream, with the Nippon Gardens at cherry-blossom time on the far side, one standing holding an open fan over her forehead and the younger one seated on a bench looking round to her right; *medium size, almost square*; *one of a set* KOTO SHICHI FUKUJIN MAIRI, "Going to Worship the Seven Gods of Fortune, Yedo"; this being for Ebisu and Daikoku; *signed* KIYONAGA

56 **Ōmu Komachi**: The Inside of a Tea-house, a man seated smoking, and a page boy standing offering a letter to the waitress who is placing a cup stand on the shelf of a TODANA; *medium size, almost square*; *one of a set* UKIYO NANA KOMACHI, "Seven Komachi of the Passing World"; *signed* KIYONAGA

57 **At the Ferry**. A Woman standing on the wooden stage at the edge of a river, her female servant behind her carrying a box, and a boat alongside in which a male passenger is seated; a small print probably cut down; *signed* KIYONAGA

58 **Maple Viewing**: In the centre a woman in a black KIMONO, with a bordering of white shells standing holding a pipe with a piece of red material tied on the stem, on her left another woman with back turned to her waving her paper handkerchiefs and looking backwards, and on her right a little girl with maple leaves in her

LOT 58—*continued.*

hand carrying a HIBACHI ; all three on a bank yellow with sunshine strewn with maple leaves from the branch above, beside a stream ; *full size, upright* ; *one of a set* TŌSEI YŪRI BIJIN AWASE, "Beauties of the Courtezan Quarter of the Present Day Compared" ; *signed* KIYONAGA

See Illustration. Plate III.

59 **Going to the Bath.** Two Women under one umbrella in a driving rain on the way to the bath-house, one carrying a bath robe, pausing to look round at a female acquaintanee who is returning from the bath, carrying a robe, and under an umbrella ; the rain rendered by gauffrage ; *full size, upright* ; *one of a set* FŪZOKU AZUMA NO NISHIKI, "Brocades of the Customs of the Eastern Capital" ; *signed* KIYONAGA

*** From the Hayashi eolleetion.

See Illustration. Plate III.

60 **An Evening View.** Diptych. In the upper chamber of a tea-house at Shinagawa, where the SHOJI is pushed back in the centre giving a view of the sands at low tide, people gathering elams, and three laden junks moored in the distance, there is seated on the left hand sheet a man smoking, to whom a woman by his side is offering a eup of SAKÉ, at the same time turning to speak to another woman in a black KIMONO and canary OBI who stands behind the pair. Faeing the man on the right hand sheet is a woman seated playing the SAMISEN, with the back view of another woman beside her resting on her hand on the floor, and two others who stand behind them ; *full size, upright* ; *one of a series of diptychs* MINAMI JŪ-NI KŌ, "Twelve Months on the South Side" ; *signed* KIYONAGA

See Illustration. Plate IV.

61 **A Night View.** A Man following a woman earrying a KAMBAN passing to the left and another woman with her hand to her mouth speaking to them, followed by a third woman in the rear who is looking back to the right ; the design on the dress of the woman with the lantern in gauffrage ; on a dark grey wash baekground ; *full size, upright* ; *one sheet of one of the series of diptychs* MINAMI JŪ-NI KŌ ; *signed* KIYONAGA

See Illustration. Plate III.

62 **A Tea-house Scene** : On the balcony of a house at Shinagawa overlooking the Bay of Yedo, a man in a black summer KAORI stands on the right, playing KEN with a woman seated on the left and another woman on the right hand sheet, and in the centre, a woman in an orange OBI and slatey-blue skirt figured with sailing boats, stands with one hand on the balcony rail looking on ; *full size, upright* ; *the left haud sheet of one of the series of diptychs* MINAMI JŪ-NI KŌ ; *signed* KIYONAGA

63 **A Tea-house Scene**: On the same balcony, on the right stands a woman in a striped red and yellow KIMONO, playing KEN with the man and woman on the preceding sheet, another woman in a black crêpe KIMONO is on one knee holding a SAKÉ cup and watching the play of the woman on the right, and between these a third woman leans on the balcony rail looking out to sea and holding a tooth pick to her mouth ; *the right hand sheet of the foregoing diptych* ; *signed* KIYONAGA

See Illustration. Plate III.

64 **Merrymakers in a Tea-house.** A Group of Two Men in black summer KAORI, seated, one leaning forward with a SAKÉ cup in his hand, on the near side of the two, a woman seated playing the SAMISEN, back view, on their far side a very round faced elderly woman seated, a young woman back view looking out over the water, and the fourth leaning one hand on the balcony rail, is bending down to talk to one of the party ; *full size, upright* ; *the left hand sheet of one of the series of diptychs* MINAMI JŪ-NI KŌ ; *signed* KIYONAGA

See Illustration. Plate VI.

65 **Spring at Dokan Yama**, two Sheets of a Triptych, left and centre. On the left two ladies in TSUNOKAKUSHI head-dresses, one leading by the hand a little girl, passing to the right ; in the centre sheet a young woman in a black KIMONO with wave pattern holding on her bamboo travelling hat, and beside her a woman in a KIMONO striped orange and yellow, holding a pipe, both passing to the left ; in the distance people picnicking, strolling about, and running down the green hills ; *full size, upright* ; *signed* KIYONAGA

SHUNCHŌ (Katsugawa), *worked c.* 1770–1790.

66 **Sangendō no Bosetsu**, "Evening Snow, Sangen temple." A Lady in a red and yellow striped KIMONO and black ZUKIN stepping on to a boat assisted by a man in a straw coat, her maid standing beside her holding an open umbrella ; the far side of the river covered with snow ; *small size, almost square* ; *one of a set* FUKAGAWA HAKKEI, "Eight Views of Fukagawa" *i.e.* a quarter of Yedo ; *signed* SHUNCHŌ

67 **A Young Woman and an Elder Woman**, the former in a black KIMONO and the latter in a black ZUKIN passing to the left, with a female servant behind, and a page boy on the near side, without background ; *full size, upright* ; *one of a set* SHIKI NO SUGATA IRO KURABE, "Colour Comparisons for the Four Seasons" ; *signed* SHUNCHŌ

68 **New Year's Day at Yedo Castle**, one Sheet of a Triptych. Two Women holding a little boy by the hands between them, and a third behind passing in at one of the great gates, looking at a Dai Kagura performer beating a drum under his arm as he follows

LOT 68—*continued.*

other members of his troupe; inside the gate is seen one of the circles which form a parade ground, the barracks beyond, and the KADOMATSU set up; *full size, upright; signed* SHUNCHŌ

*** From the Hayashi collection.

69 **New Year's Day at Yedo Castle,** another Sheet of this Triptych. Three Ladies and a Gentleman passing out of a gate and crossing a bridge over the moat, and a page boy going in; a KADOMATSU stands between the gate and bridge post; *full size, upright; signed* SHUNSHŌ

70 **A Summer Picnic,** right and centre Sheets of a Triptych. A Group of five Ladies on a low platform in a piece of hilly country with trees and flowering shrubs; the hills yellow in the sunlight; *full size, upright; signed* SHUNCHŌ, *sealed* CHŪRIN

71 **A Wistaria Flower Party,** the left and centre Sheets of a Triptych. A Group of thirteen Women and Girls passing along to the left under a trellis of wistaria towards their picnic ground, followed by a gentleman with a fan, porters carrying a TSUITATE for a wind-screen, a page boy with an umbrella and a youth with a bundle round his shoulders; *full size, upright; signed* SHUNCHŌ

See Illustration. Plate IV.

72 **An Iris Flower Party.** Triptych. View of an "Eight-parts Bridge" over a pool where iris is blooming, and three TAYU each with a SHINZO and two KAMURO are admiring the flowers; on the right, where there is an extra woman, one of the attendants of the tea-house attached to the garden, seated, is MAIYUZUMI OF DAIMONJI-YA; in the centre SHIZUKA OF TAMA-YA, and on the left YUBAYE OF ŌGI-YA; *full size, upright; signed* USHIDŌ SHUNCHŌ, *sealed* CHŪRIN

See Illustration. Plate V.

SHUNMAN (Kubo), *worked c.* 1785–1815.

73 **Hasakura,** "Leaf Cherry." A Lady with a TANJAKU about to write a poem on the cherry trees coming into leaf as the blossoms fall, standing under a tree attended by two of her maids, one of whom holds her writing box; *full size, upright; sealed* SHUNMAN

*** This is apparently an unfinished trial proof in which only the lady has much of colour, her black robe being over printed in metal powder; the whole of the gauffrage for the blossoms at the tree top is wanting.

74 **The Hagi Tama River:** Two Ladies in pearl grey KIMONO and OBI, one standing, the other on one knee, with a knife, bending down a stalk of bush clover to cut it off, by the light of a lantern

LOT 74—*continued.*

held by a female servant in a black KIMONO with pearl grey OBI, the only other colours being for the grass and flowers; *full size, upright*; *signed and sealed* SHUNMAN

*** First edition, with the publisher's seal of FUSHIZEN. From the Hayashi collection.

See Illustration. Plate VI.

75 **The Koromo Uchi Tama River**: A Woman seated under a pine-tree fulling linen, another facing her, and two women standing, their clothes being blown by the wind; *full size, upright*; *without signature*

*** A late edition without the rain block; publisher's sign of TSUTA-YA.

76 **The Nuno Shirabi Tama River**: A Woman standing at the edge of the stream holding a long strip of material with the ends in the water, a man, a lady in a bamboo travelling hat and her maid all standing looking at her; in the distance, strips of cloth laid out to dry; *full size, upright*; *unsigned*

*** A late edition, with publisher's sign of TSUTA-YA.

MASANOBU (Kitao), 1761–1816.

77 **Two Roosters and a Hen** by a plant supported with sticks, in black and white; *medium size, almost square*; *signed* KITAO MASANOBU

SHUNYEI (Katsugawa), 1769–1819.

78 **Iwai Hanshiro** as a woman in a black KIMONO and violet ZUKIN, standing under the TORII of a temple holding MIKUJI for learning the mind of the KAMI; HOSO-YE; *signed* SHUNYEI

79 **Portrait of an Actor** as a SAMURAI in ceremonial HAKAMA; *full length, on a grey wash background*; *full size, upright*; *signed* SHUNYEI

SHUNYEI AND UTAMARO.

80 **A Balancing Feat**: Two Women standing watching a wrestler, with hands behind his back, stand on one foot, and bend down to pick up a fan, lying on a small box on the ground, with his mouth: *full size, upright*; *the wrestler signed* SHUNYEI, *the woman signed* UTAMARO

UTAMARO (Kitagawa), 1754–1806.

81 **A Tea-house Waitress** standing wringing a towel in her hands and looking over her left shoulder somewhat scornfully at an OIRAN holding a fan and a cup of tea, seated on a bench leaning her back against the shoulder of her KAMURO who is talking to her; overhead, the tea-house curtains; *full size, upright*; *signed* UTAMARO

See Illustration. Plate VI.

82 **Oiran**, "Courtezan." Half-length portrait of a Woman with her hair down, facing to the right, holding a sheet of paper and a writing brush, the hairs between her lips; the under robe around her neck in mica; *on a yellow background*; *one of a set* HOKKOKU GO IRO SUMI, "Five Ink and Colour (pictures of) the North Quarter," *i.e.* The Yoshiwara; *signed* UTAMARO

83 **Portrait of a Married Woman** on one knee before a toilet bowl, cup and tooth brush, holding a mirror in a lacquered case and painting her teeth black; *on a yellow ground*; *the mirror case lacquered black*; *full size, upright*; *signed* UTAMARO; *publisher's seal of* UYEMURA

See Illustration. Plate VI.

84 **Hitsuji Koku**, "The Goat Hour," 1 to 3 p.m. An OIRAN, a SHINZO and a KAMURO amusing themselves by fortune-telling. The OIRAN kneeling and making a calculation with her fingers to work out the problem with the ZEICHIKU, the fifty fortune-telling rods on the ground, and the SHINZO seated reading the lines on the KAMURO'S hand; *on a pale yellow ground, splashed with metallic powder*; *full size, upright*; *one of the set* SEIRŌ JŪ-NI TOKI, TSUZUKI, "Twelve Hours in the Tea-houses, a Series"; *signed* UTAMARO

*** First edition.

85 **Hinatsuru of Chōji-ya** in a black SHIKAKE with TAKARAMONO pattern, on parade passing to the right, her KAMURO behind holding up one long sleeve and looking back at a SHINZO in the rear with her hand up to her chin; *full size, upright*; *one of a set without titles, bearing two panels, one with the name of the courtezan, and a long narrow one with a poem*; *signed* UTAMARO; *publisher* TSUTA-YA

86 **Feeding a Caged Bird**: A Group of two Ladies and three servants in a room, one lady holding up a cage for the other to see, one servant with a bag of food, and another with a pestle threatening a third in the doorway; *full size, oblong*; *one of the illustrations from* OTOKA TŌKA, *a book of poems published* 1798; *signed* UTAMARO

87 **Awabi Shell Divers on the Coast of Ise.** Triptych. From the sea beach on the right there stretches out a long narrow tongue of land which is lapped by the waves on the extreme left, and on this strip are grouped six female travellers and a little boy and girl with a small crab between them. Inside this strip of land is a boat occupying the left half of the triptych and the diving women. On the right, a woman has just dived in off the shore and is detaching an AWABI shell with a chisel; in the centre, another has come to the surface, chisel in mouth and is handing a shell to an almost nude diver in the prow of the boat; and, on the right, one woman stands in the boat wringing out her skirt, and another is seated pulling a robe around her shoulders; *full size, upright*; *signed* UTAMARO; *publisher's sign of* TSURU-YA

*** Not recorded by Kurth.

See Illustration. Plate VII.

88 **Jōhin no zu,** "Superior Class." A Young Woman standing holding the long fold of her sleeve in her left hand, and a fan in her right hand up to her mouth, looking down at another woman kneeling before a KOTO placing the KOTO NO TSUME or ivory finger-pick on her finger, and an insect cage in the foreground; *on yellow ground*; *full size, upright*; *one of a set* FŪZOKU SAN-DAN MUSUME, "Three Classes of Young Women"; *signed* UTAMARO, *publisher's sign of* WAKASA-YA

See Illustration. Plate VIII.

89 **Monozuki,** "An Eccentric Lover of Children." A half-length Figure of a Woman with bared breast, holding a baby boy on his back in her hands, pretending to be his mother; *full size, upright*; *one of a set* TŌSEI KOBUTSU HAKKEI, "Eight things one is fond of to-day"; *signed* UTAMARO

90 **Catching Fire-flies,** one Sheet of a Triptych. A Woman in a black crêpe KIMONO and pale blue OBI stands in the centre holding a split bamboo fan in front of her, on her left is a little girl holding up an insect cage to look into, and behind her a woman running to the left after insects, and knocking them down with her fan; *grey wash background and willow boughs overhead*; *full size, upright*; *signed* UTAMARO

91 **Catching Fire-flies,** another Sheet from the same Triptych. On the left a woman seated against the trunk of a willow holding a fan by her side and calling to a little boy with a cage, who is in the way of a woman running to the right with fan in the air beating the insects down; *signed* UTAMARO

92 **Fūjin Tomari Kyaku no zu,** "A View of Female Visitors' Resting-place." Triptych. Three Ladies, one on each sheet arranging themselves on the bedding under a mosquito curtain for a night's rest, the lady of the house in the centre standing outside talking to one of them, on the right a servant arranging a visitor's clothes, and on the left another servant tying up the corner of the mosquito curtain; *full size, upright*; *signed* UTAMARO

93 **Go Setsu Hana Awase,** "Flowers of the Five Seasons Compared." Two Sheets of a Pentaptych, forming a Diptych. On the right TSUYAYOI of ŌGI-YA on one knee facing to the left looking at an arrangement of plum-blossom in a two-handled bronze vase. On the left FUMIKOSHI of ŌGI-YA kneeling, with shears and a branch of peach for placing in a flat square jardinière; on the screen behind them a landscape in black and grey; *full size, upright*; *signed* UTAMARO; *publisher's seal of* YEZAKI-YA

*** From the Hayashi collection.

94 **Go Setsu Hana Awase.** Two more Sheets. On the right HISUI of ŌGI-YA seated with a long pipe admiring her handiwork in the arrangement of Pinks (Dianthus Superbus) in a boat-shaped hanging vase. On the left HORAISEN of ŌGI-YA on one knee with shears in her right hand and a wicker wall vase with chrysanthemums held aloft in her left hand to test the desired effect; on the screen behind a landscape in black and grey and part of a wall with design of open fans; *signed* UTAMARO

*** From the Hayashi collection.

95 **Boar Hour,** 9 to 11 p.m. GEISHA. Three-quarter length Figure of a Geisha getting ready for an engagement and looking over her left shoulder at the bust of her maid fixing up her OBI at the back; *on a mica ground*; *full size, upright*; *one of a set* FŪZOKU BIJIN TOKEI, "Customs of Beautiful Women by the Clock"; *signed* UTAMARO

96 **Rat Hour,** 11 p.m. to 1 a.m. MEKAKE, "Concubine." Three-quarter length Figure of a Mother stepping out from under the mosquito curtain over her bed to hold out her baby boy who is rubbing his sleepy eyes; *one of the same set as the foregoing, but no mica ground*; *signed* UTAMARO

97 **Bust Portrait** of a Young Lady facing right holding in her two hands a MAKIMONO, the title of which she is reading, and facing her, the half-length of another older woman; *without background*; *full size, upright*; *signed* UTAMARO

*** From the Wakai collection.

98 **Shaving a Baby's Head.** A Woman with bare bosom seated holding a sleeping baby boy leaning back in her arms, and a man facing her shaving the child's head; *grey wash background*; *full size, upright*; *signed* UTAMARO

99 **Umegawa and Chiubei,** KIHAN, "Returning Boats." Two three-quarter length Figures of celebrated Lovers under an umbrella, she wearing a black ZUKIN, and tying her girdle; inset in a circle a small view of returning boats; *full size, upright*; *one of a set* AU-MI HAKKEI, "Eight Views of Meetings"; *signed* UTAMARO

100 **Hair-dressing**: A half-length Figure of a Woman in a pink KIMONO and red OBI, with head bent forward, and three-quarter length figure of a man behind her shaving her neck, his sleeves girt up by TASUKI; *grey wash background*; *full size, upright*; *one of a set* FŪRYŪ GOYŌ NO MATSU, "Five Refined Pine Pictures"; *signed* UTAMARO

101 **Meikun Keichū no Yosoōi**, "Toilet in the Bedroom of a Courtezan." A Yoshiwara Belle seated outside a mosquito curtain, facing to the left, holding a mirror in a case and powdering her face, and her KAMURO standing behind her putting the finishing touches to her hair; *full size, upright*; *signed* UTAMARO

102 **On the Bridge**, right-hand Sheet of a Triptych. Three Women loitering against the railings; *full size, upright*; *signed* UTAMARO; *one corner repaired*

103 **Stretching Cloth**, one Sheet of a Triptych. Two Women, one untwisting a piece of figured material swung between two trees, and the other putting struts into it to keep it spread as it dries; *full size, upright*; *signed* UTAMARO

104 **After the Bath**: A Woman in a loose robe which shows her limbs walking by a screen and a cat pulling at her skirt, and another woman in a loose robe seated wiping her ear and watching the fun; *without background*; *full size, upright*; *unsigned*

See Illustration. Plate VIII.

105 **Sotoba Komachi**: A Mother with bosom bare, seated, holding a fan, and looking over her shoulder at a girl who stands behind her holding up a globe of goldfish, in the tub before her a child crying for the fish; *full size, upright*; *one of a set* FUTABA GUSA NANA KOMACHI, "Two-leaved Grasses. Seven Komachi"; *signed* UTAMARO

*** From the Hayashi collection.

106 **A Geisha** in a KIMONO of blue and white plaited design, seated, wiping the neck of a SAMISEN; *full size, upright*; *without background save a branch of flowers under the title* YEDO NO HANA MUSUME JŌRURI, "Flowers of Yedo, Girls of the Lyric Drama"; *signed* UTAMARO

107 **Jitsu Otosu Fuzei**, "The Attitude of Sincerity." YOSO-OI OF MATSUBA-YA, a large head bust portrait facing to the right holding a roll of paper and writing a letter to a lover; *without background*; *full size, upright*; *signed* UTAMARO

108 **Mother and Child**: A Woman seated resting on her right hand, holding a mirror in a case, and putting out her tongue at the child standing behind her, which, reflected in the mirror makes the child lift up his clenched fist at the reflection; *without background*; *full size, upright*; *signed* UTAMARO

109 **Mother and Child**: A Woman seated on her heels before a glass jar filled with peaches, peeling one, the boy lying on his stomach beside her with his chin on her knee, holding a fan, and looking up for the fruit; *without background*; *full size, upright*; *signed* UTAMARO

110 **Amusements at Ryogoku.** Triptych. On the centre and left-hand sheets, two young women in black KIMONO playing HANETSUKI, *i.e.* battledore and shuttlecock, and behind the one on the left a woman standing putting up her hand to escape a blow from the bat; behind the one on the centre sheet, is a woman seated on a tea-house bench, and on the right-hand sheet a waitress bringing a cup of tea to a man seated smoking with a page boy beside him holding a bouncing ball; above the background of clouds of mist rises the crowded Ryogoku bridge and the far shore of the Sumida river; *full size, upright*; *signed* UTAMARO

SHIKŌ (Momokawa), *worked c.* 1773–1805.

111 **Somenosuke of Matsuba-ya**, half-length portrait, facing to the right with the head of her KAMURO seen above the curve of her OBI; the underwear round the neck in mica; *on a yellow ground*; *full size, upright*; *one of a set* SEIRŌ BIJIN AWASE, "Beautiful Women of the Tea-houses Compared"; *signed* CHŌKI

See Illustration. Plate VIII.

SHARAKU (Tōshiusai), *worked c.* 1775–1810.

112 **An Actor** of the Ichikawa School in male character, standing holding in his outstretched hands a banner of the Prince of Soma; HOSOYE; *signed* SHARAKU

113 **Matsumoto Yonesaburō** in female character, half-length portrait facing to the right, with head turned to the left, holding a long pipe; *on a silver ground*; *full size, upright*; *signed* TŌSHIUSAI SHARAKU

See Illustration. Plate VIII.

114 **Ichikawa Monnosuke II** in male character, half-length portrait facing to the right with his hand in front of his chest; *on a silver ground*; *full size, upright*; *signed* TŌSHIUSAI SHARAKU

See Illustration. Plate IX.

115 **Ichikawa Yawozō** in male character, half-length portrait facing to the right with his hands folded over one another half up his sleeves; *on a silver ground*; *full size, upright*; *signed* TŌSHIUSAI SHARAKU

See Illustration. Plate IX.

116 **Segawa Masajirō** (?) in female character, half-length portrait facing to the right with her right hand tucked behind her OBI in front; *on a silver ground*; *full size, upright*; *signed* TŌSHIUSAI SHARAKU

See Illustration. Plate IX.

117 **Ichikawa Omezō** in male character, half-length portrait facing to the left, drawing his sword from its scabbard; *on a silver ground*; *full size, upright*; *signed* TŌSHIUSAI SHARAKU

See Illustration. Plate IX.

YEISHI (Hosoda), *worked c.* 1780–1805.

118 **A Mother** on her knees, holding in her arms a baby boy wearing a green transparent hat; beside her a bottle-shaped clump of SHINOBU, a fern with roots coiled into shape on a vase; *small size, almost square*; *one of a set*, BIJIN JŪ-NI HITOYE, "Beautiful Women and Twelve Unlined Garments;" *signed* YEISHI

119 **An Interior at Shinagawa.** An OIRAN standing in front of a lacquered cabinet, her KAMURO pointing to something seen through the barred window, and another OIRAN seated, turning round to look; *small size, almost square*; *one of a set*, YETO HACHI GI GATA, "Designs for Eight Courtezans of Yedo;" *signed* YEISHI

120 **A Tea-house Scene.** A Man seated in the upper chamber of a house on the bank of the Sumida river, his hand reclining on his knee, holding a pipe, on his right an OIRAN in a yellow and black striped KIMONO standing in front of the screen, before him a brazier and a woman on one knee fanning the charcoal to fry some food, and a KAMURO bringing in a SAKÉ kettle; *full size, upright*; *signed* YEISHI

121 **A Group of Three Women.** A Young Lady under a blue umbrella and an OIRAN by her side both turning to speak to another woman who carries a stalk of bamboo with a straw dragon twined round it, all three passing to the left along a path through the rice fields of Asakusa, with the top of the temple roof appearing above mist; *full size, upright*; *signed* YEISHI

122 **A Group of Four Women** seated or kneeling around a cake stand, and a young girl kneeling in attendance, seen through the uprights supporting the roof, in the centre part of a great river boat with a raft and ferry boat beyond; *one sheet of a triptych*; *full size, upright*; *signed* YEISHI

123 **Interior Scene**: An OIRAN and a SHINZO standing talking to a GEISHA, one is on one knee holding a BACHI in her right hand, her left hand is resting on a song book open on her SAMISEN case; on the balcony another woman stands looking out on the sands at SHINAGAWA; *one sheet of a triptych*; *full size, upright*; *signed* YEISHI

124 **Seiyama of Matsuba-ya** on parade, passing to the right, with one KAMURO beside her, followed by a SHINZO and another KAMURO; *medium size, upright*; *signed* YEISHI

125 **Hanaōgi of Ōgi-ya** on parade with a SHINZO and KAMURO in front and behind, all passing to the left under maple branches and lanterns, *on a pale yellow ground*; *full size, upright*; *signed* YEISHI

126 **A Tayū** seated leaning on a book stand and a SHINZO before her, both looking through a circular window out on to the Nihon Embankment covered with snow, and a female servant pointing to the KAGO bearers hurrying along; on the right two KAMURO round a brazier, one playing with a pet rat; *oblong*; YOKO-YE, *a double-page illustration from* OTOKA TŌKA, *published* 1798; *signed* CHŌBUNSAI YEISHI

127 **Ebb-tide at Takanawa.** Triptych. A Boat drawn up on the sandy shore with a party of holiday folk; on the left hand sheet a man in loose attire is stooping gathering clams, a woman holds a basket full, and two others with bare feet stand by; in the centre two women, one in the boat and another sitting on the side offering a cup of SAKÉ to a third standing, and a boy with flat fish beyond the boat; on the right a young lady in a white figured black KIMONO stands in the boat, and a servant is handing a tub of clams to another woman who is attending to the cooking; in the background, on the walled river bank, the booths in the grounds of Sengaku Temple; *full size, upright*; *signed* YEISHI

128 **Four Beauties of Tama-ya** on parade, two by two passing to the left, their names, from right to left Utahama, Matsumoto, Miyato and Kokonoye; *one sheet of a triptych*; *full size, upright*; *signed* YEISHI

*** From the Hayashi collection.

129 **Playing Kitsune Ken.** Two Women seated on a red mat playing a game of forfeits on their fingers, and two OIRAN and a KAMURO watching them; *full size, oblong*; *signed* YEISHI

130 **Toyohina** sitting on her heels looking at a folding mirror and holding up a circular mirror in a black case to catch the reflection of her back hair; *full size, upright*; *one of a set*, BIJIN HANA KAO SHU, "A Collection of Beautiful Women with Flower Faces;" *signed* YEISHI

131 **Sotōri-hime**, younger Sister of the Empress Osaka no Onakatsu-hime, *c.* 453 A.D., a renowned beauty and the inventress of weaving, standing under a branch of pine and holding her fan to allow a spider to drop on to it; *full size, upright*; *one of a set*, RYAKU SAM-BUKU TSUI, "An Abridgment. Set of Three;" *signed* YEISHI

132 **Ono Komachi**, one of the Six Greatest Poets of Japan, standing under a pine tree holding a leafy branch, to which GOHEI is tied, and a TANJAKU bearing her celebrated poem, the recital of

LOT 132—*continued.*

which brought rain after a great drought, her garments being blown by the wind; *full size, upright; one of the same set as the foregoing; signed* YEISHI

YEISHŌ (Hosoda), *c.* 1800.

133 **Hanaōgi of Ōgi-ya** on parade, passing to the left with a SHINZO on her far side, and a KAMURO behind; *full size, upright, with grey wash background; signed* YEISHŌ

GOKYO (Hosoda), *c.* 1800.

134 **Courtezans at the Cherry-blossom Festival.** Two sheets of a set forming a Diptych. On the right, MISAYAMA OF CHŌJI-YA with a SHINZO on each side and a KAMURO behind carrying a dog, passing to the left and meeting WAKANA OF MATSUBA-YA with a man carrying a KAMBAN on her far side, a KAMURO on her near side, and a SHINZO in the rear, under the branches of a cherry tree; *full size, upright; signed* YEISHI'S PUPIL GOKYO

*** From the Hayashi collection.

SHŪCHŌ (Tamagawa), *worked c.* 1790–1800.

135 **Haru,** "Spring." A Mother on one knee, facing to the left, suckling a baby boy who stands at her side with a toy dog beside him; *without background, one of a set for the Four Seasons; full size, upright, but cut down; unsigned*

YEIRI (Rekisentei), *worked c.* 1780–1810.

136 **Cheng She Wang Ti under a Pine Tree.** Triptych. An Ukiyoe Analogue. A Court Lady standing under an umbrella beneath a pine tree reading a poem which has been submitted to her by a man on the left sheet, standing by a lady holding a writing box, and two of the lady's attendants on the right hand sheet; *full size, upright; signed* REKISENTEI YEIRI

TOYOHARU (Utagawa), 1733–1814.

137 **Ukiye Sakai Chō Fukiya Chō, Kao Mise Yo Shibai no zu,** "View of faces at the Evening Theatres from the corner of Sakai and Fukiya Streets." View looking Sakai Street in the Shiba quarter of Yedo, filled with people moving about with lanterns, and the theatres on each side of the street, under a black sky; *full size, oblong; signed* UTAGAWA TOYOHARU

138 **Ukiye Suruga Chō Gofuku-ya zu,** "View of the Mereer's shop, Suruga Street." Interior View of the shop ECHIGO YA of the firm of Mitsui with people inspecting the goods; overhead are the names of the salesmen of various departments; *full size, oblong*; *signed* UTAGAWA TOYOHARU

TOYOHIRO (Utagawa), 1773–1828.

139 **A Falcon,** on the braneh of a blossoming plum tree, in blaek and white, with a red sun in mist, and green background at the bottom; *medinm size, upright*; *signed* TOYOHIRO

TOYOKUNI (Utagawa), 1769–1825.

140 **The Ryogoku Bridge**: Three Sheets of a Pentaptyeh, with groups of women walking beside the booths on the river front in the foreground, and the bridge erossing diagonally in the rear; *full size, upright*; *signed* TOYOKUNI

141 **The Dressmaker's Shop.** Triptyeh. Seene in the Interior of a Shop, with SHOJI open on the far side looking out on to a garden; on the right a group of four women, one standing and the others on their knees folding material; in the centre one standing and three kneeling eutting out and pieeing together garments; and on the left one woman sewing, another ironing and a third folding clothes; *full size, upright*; *signed* TOYOKUNI

142 **Takinoya,** the house name of ICHIKAWA MONNOSUKE. Full-length Portrait of the actor in private attire, standing, on a grey wash ground; *full size, npright*; *one of a series* YAKUSHA BUTAI NO SUGATA-YE, "Portraits of Actors of the Stage"; *signed* TOYOKUNI

KUNIYOSHI (Utagawa), 1797–1861.

143 **Nichiren in a Snow Storm** while making a pilgrimage at Tsukahara in the provinee of Sado; *full size, oblong*; *one of a set* KŌSŌ GO ICHIDAI RYAKU ZU, "An Abridged Biography of Kōsō," *i.e.* Niehiren; *signed* ICHIYUSAI KUNIYOSHI

YEISEN (Keisai), 1789–1848.

144 **Chrysanthemums.** A blue Print, with a eurving braneh of blooms in two shades on a pale-blue ground; *full size, upright*; *signed* KEISAI; *sealed* YEISEN

HIROSHIGE (Ichiryusai), 1796–1858.

145 **Masaki,** End of Spring. A Ferry Boat with passengers being poled aeross the stream towards the TORII of a temple on the left bank, and the grove and TORII of another temple further up the river; in the distanec mountains eut by mists, and streaks of red eloud aeross a blue sky; *full size, oblong*; *one of the first* TOTO MEISHO *set, with ornamental borders*; *signed* ICHIYUSAI HIROSHIGE

*** First edition.

146 **Susaki Hatsu Hinode**, "First Sunrise at Susaki." Snow Scene on a broken piece of land almost an island, deemed the best point of view to see the rising sun at the New Year; *full size, oblong*; *one of the same set as the foregoing*; *signed* ICHIYUSAI HIROSHIGE

**** Later edition.

147 **Yodo Gawa.** A great Boat with a straw awning over the passengers on the Yodo river, and a cuckoo flying across the full moon; *full size, oblong*; *one of a set*, KYOTO MEISHO; *signed* HIROSHIGE

**** Late edition.

148 **Two Horses**, in a stream under a willow tree in black and white, a panel print; *signed* HIROSHIGE; *publisher's seal of* MATSUBARADŌ

SURIMONO.

149 **Hokkei**: RINCHU, one of the Chinese Heroes writing on the wall of a house as he is seated in a chair; *one of a set*, SUIKO GOGYO, "Five Elements and Chinese Heroes," this being for TSUCHI, "Earth." — KUMASAKA CHOHAN, up on the branch of a pine tree looking out for Yoshitsune; *one of a set*, GOI UTO, "Five Strong Robbers." — ANOTHER CHINESE HERO, running along; *all signed* HOKKEI (3)

150 **Gakutei and Shinsai**: KYOI TAISHŌ, a Commander of the Imperial Guard while playing the flute sees the apparition of a beautiful lady in clouds on the balcony of a house; *one of a set*, WASHO SAN KOSHI, "Three Celebrated Men"; *signed* GAKUTEI.—SHIZUKA GOZEN, dancing with a fan; *one of a set*, ŌGI AWASE, "A Comparison of Fans"; *signed* SHINSAI.— A TEMPLE HORSE, led by a female temple servant; *signed* SHINSAI (3)

151 **Sadakage and others**: HŌKEN, "The Imperial Sword," a woman bowing low and offering it; *one of a set*, SUGAWARA REN, SANSHU NO JINGI, "The Three Imperial Treasures"; *signed* SADAKAGE.— SETTSU TAMA GAWA: A Woman fulling linen and a Man seated wiping his brow; *one of a* TAMAGAWA *set*; *signed* GOKOTEI (Sadakage).—A WOMAN, wiping her cheek; *sealed* YANAGAWA (Shigenobu).—EARLY MORNING, at a temple when no one is about; *signed* CHIDŌ (4)

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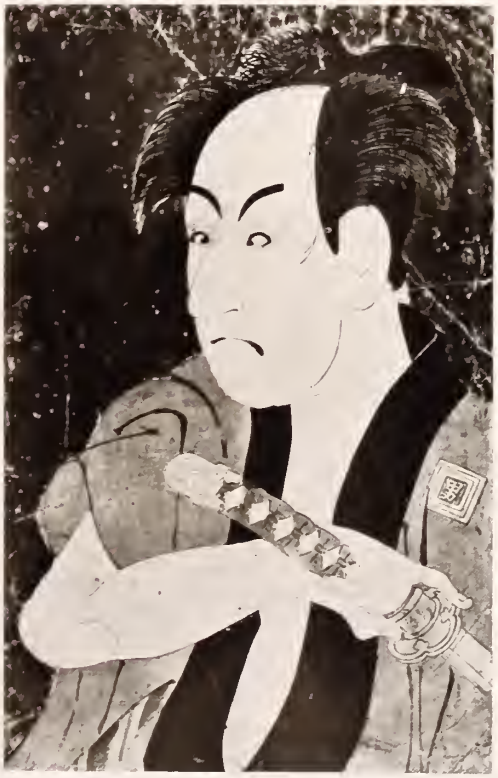

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